

Music and Notation

OF

CHELSEA REACH

FROM

COUNTRY DANCE TUNES, SET V.

AND

COUNTRY DANCE BOOK, PART III.

BY

Cecil J. Sharp

AND

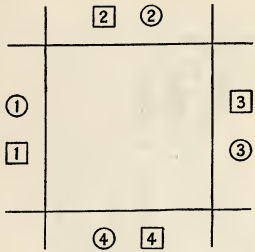
George Butterworth.

LONDON.

Novello & Co., Ltd.

Price Fourpence

Square for eight; in three parts (3rd Ed., 1665).



Music		Movements.
		First Part.*
A1	1—4	All move forward a double and fall back a double to places (r.s.).
	5—8	Partners set-and-honour (Fig. 3, p. 11).
B1	1—4	All face outward. Partners lead out a double, and fall back a double to places (r.s.).
	5—8	Partners set-and-honour.
A2	1—2	Second and fourth couples meet and stand back-to-back (r.s.). Simultaneously, first man and first woman change places, move forward and come face to face, respectively, with fourth man and second woman (sk.s.); while third man and third woman do the same and face, respectively, second man and fourth woman.
	3—4	Second couple, first woman and third man hands-four, half-way round; while the other four do the same.
	Bar 5	Second and fourth men give right hands to their partners and change places with them; while first man does the same with third woman, and third man with first woman (sk.s.).
	6—8	First and fourth men turn with the left hand, and move back to their original places; while second and third men, first and second women, and third and fourth women do the same (sk.s.).
B2	1—8	Same movement as in A2, first and third couples meeting in the middle.
		Second Part.
A1	1—4	Partners side (r.s.).
	5—8	Partners set-and-honour.
B1	1—8	All that again.

* See Alternative Version at end of dance.

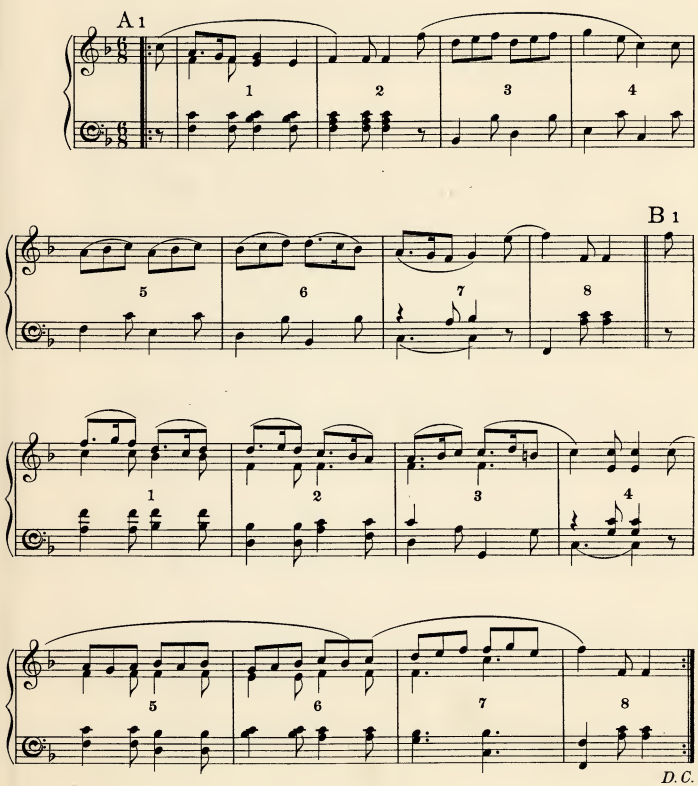
Music.		Movements.
		Second Part—*contd.*
A2	1—2	Each man takes his partner by both hands and pushes her backward into the middle (r.s.).
	3—4	Partners change places (r.s.).
	5—8	Partners change places. The women right-hands-across half-way round; while the men dance half-way round, counter-clock-wise, outside them (sk.s.).
		The couples are now in opposite places.
B2	1—8	The movement continued as in A2 to places, the women setting the men in the middle, the men giving left-hands across, and the women dancing round, clockwise, outside them.
		Third Part.
A1	1—4	Partners arm with the right.
	5—8	Partners set-and-honour.
B1	1—4	Partners arm with the left.
	5—8	Partners set-and-honour.
A2	1—4	Each man, taking the woman on his left by the left hand, leads out a double, changes hands and leads back a double (r.s.).
	5—8	Circular-hey with hands (Fig. 20, p. 21), half-way round, each man giving his right hand to the woman on his left (sk.s.). Each man is now face to face with the woman he led out.
B2	1—8	Same as A2 to places.
		First Part. (Alternative Version.)
A1	1—8	As above.
B1	1—8	As above.
A2	1—4	Second and fourth couples meet and stand back-to-back. Simultaneously, first man and first woman change places, turn off to their right and come face to face, respectively, with second woman and fourth man; while third man and third woman do the same and face, respectively, fourth woman and second man (r.s.).
	5—6	Second couple, first man and third woman hands-four, half-way round; while the other four do the same.
	7—8	Second and fourth men give right hands to their partners and change places; while first man does the same with third woman, and third man with first woman (r.s.).
B2	1—4	Second couple, first man and third woman left-hands-across; while the other four do the same.
	5—8	Each man turns his partner twice round and all fall into their original places.
A3 & B3		Same movement as in A2 and B2, first and third couples meeting in the middle.
		In this version the tune must be played three times instead of twice.

Note.—For a full and detailed explanation of the technical expressions, symbols, &c., used in the above notation see The Country Dance Book, Part III. (Messrs. Novello & Co., Ltd.).

CHELSEA REACH.

Square for Eight; in three parts.
(4th Ed. 1670.)

Arranged by Cecil J. Sharp.



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